The Connecticut Historical Society

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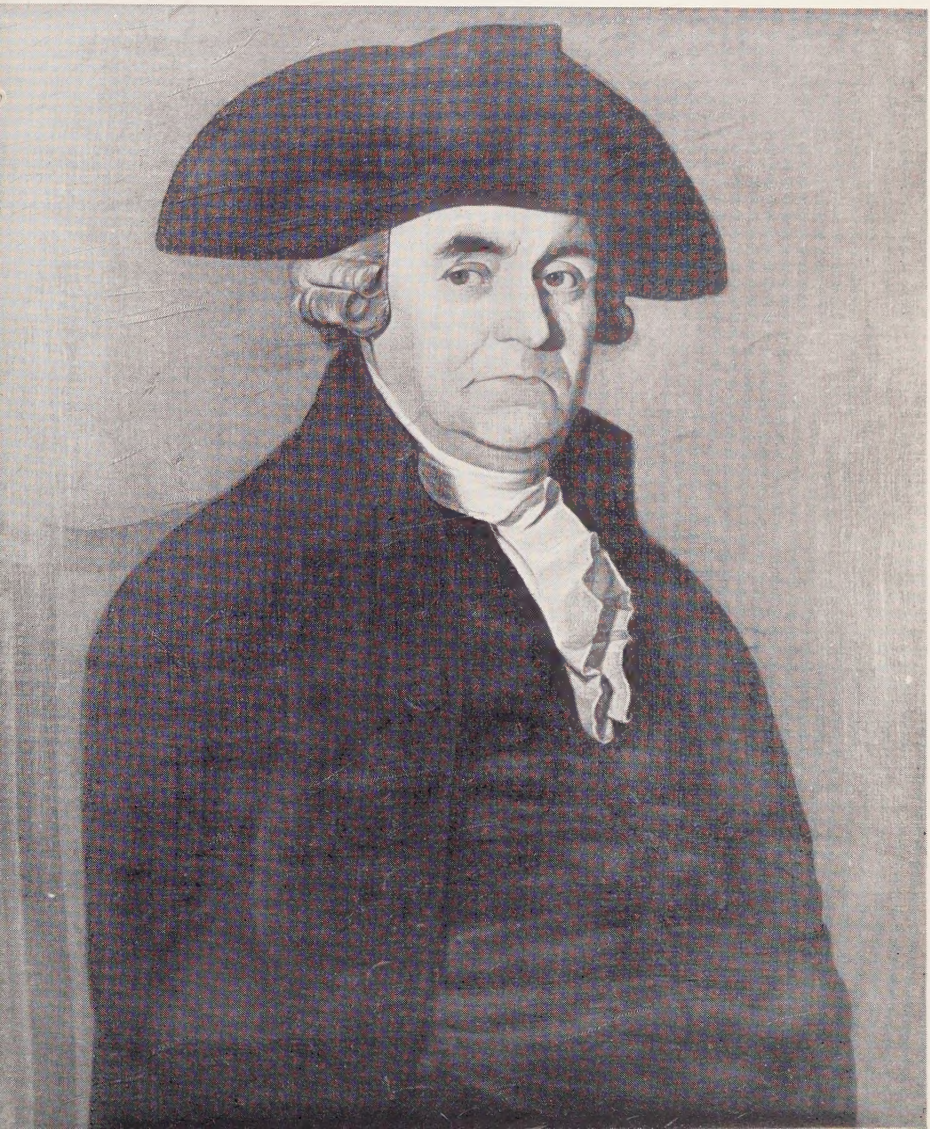

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Cover: Colonel Benjamin Simonds, 1726-1807. Signature "W. Jennys, pinx[t] 1796" now covered. Portrait lent by Arthur Bliss Perry, Milton Academy, Milton, Mass.

Connecticut Historical Society
BULLETIN

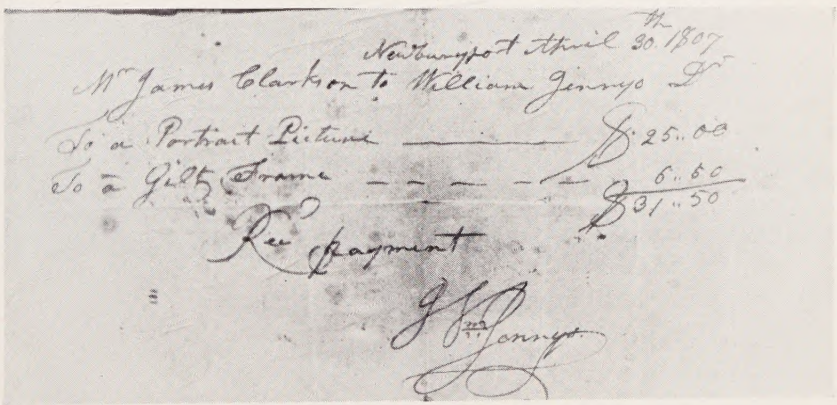
Volume 20 Hartford, October 1955 Number 4

The Jennys Portraits

By William Lamson Warren

When we see a freshly painted portrait, we are not so much interested in the artist as in the likeness to the subject. Our criticism is based on whether we think it is a good likeness or a poor one. The concentration is on the subject. If it is a good representation, we admire the portrait, and the artist is considered, as a passing thought, to be a successful one. This point of view is no different now than a hundred or two hundred years ago, though perhaps we are not as indifferent nowadays and consider the artist our social equal. The artist, then, was considered a craftsman just as the blacksmith or the silversmith. Names and identification were not thought important, especially in the rural areas. People who could afford it and who wanted to be a bit more immortal than they were, sought the services of the itinerant limner, if one happened to be in town, just as they did the blacksmith or the woman who came to sew.

The successful American in Federalist times, in the expanding inland towns, by following the Pre-Revolutionary fashion of furbishing their houses with their own portraits, created a demand for such works and by so doing, brought forth an American rennaissance (small "r") which we are only just beginning to realize. American painting, as acutely observed by such English critics as


Newburyport April 30. 1807
Mr James Clarkson to William Jennys Dr
To a Portrait Picture ——— $ 25.00
To a Gilt Frame — — — — — 6.50
$31.50
Rec payment
Wm Jennys

Receipt for painting James Clarkson from William Jennys
Figure 1

Francis J. Grund (1836) and others, was primarily the art of portraiture. Those artists in the eastern seabord cities who by their creative prodigality, higher social standing and acceptability have been easier to study, have been considered the true and most typical representatives in American art history. Over the past thirty or forty years, research and discoveries by a few patient and hard working enthusiasts have accumulated a wealth of pictures and material which proves that the complete study of the art of portrait painting in America has been decidedly one sided and incomplete. Regrettably, the results of that remarkable scholar of American painting, William Sawitzky, have not been made public, especially his ideas on the Jennyses.

Boston, Newport, New York, Philadelphia and Charleston have been considered centers of artistic endeavors, and rightly so. Artistic production in the rural areas has been neglected. The Connecticut Historical Society by its program each year of presenting the works of these neglected itinerants, both native and out-of-state, is doing a great service to correct this neglect. Artists who were just names are being brought to our attention, and their creations will have their deserved place in the history of American art. This reevaluation and study will continue, of necessity, over a long period.

Whatever our point of view toward contemporary portraiture may be, that towards the past is a different one. When seeing an old portrait, the art historian does not say "Is that a good likeness?" He examines and exclaims, "That's a Jennys!" or "Here's an early Copley!" There is no way of knowing how excellent a likeness these early artists may have been able to paint, for the subjects are gone, and gone the subject's families and friends who could tell us. However much these portraits serve as external memories, we judge them, like them, buy and collect them because of the artist, who limning the likeness, unconsciously put on canvas something of himself. It is this which holds our attention. We want a Jennys because it is by Jennys, not because it is Hephzibah Booge or Major Jehiel Merryfield.

The exhibition this year has been arranged not only to show the works of Richard, and William Jennys, but also to try to dispel much understandable confusion over these two. As many signed and documented works have been hung as possible. To supplement these are canvases that have never before been publicly on view, forming a majority of the 30 pictures. Unfortunately, some of the finest canvases are not included. Our gallery is small. Perhaps a great room of them is not necessary, but there are enough for the art historian and connoisseur to have a field day.

It is usual in a catalogue to have as much biographical material, preferably something new, as possible. After much research, all that may be offered are these pictures and a fresher evaluation of the facts. What Mr. Frederick Fairchild Sherman told of the Jennyses in 1939 still remains definitive, with the exception of a few details about Richard. We must admit that we still have no proof that the two men were related.

RICHARD JENNYS

Richard Jennys' father was possibly a notary public who was called an "obscure man" in a legal fight in Boston in 1742. His signatures on documents he notarized are beautiful examples of penmanship, showing that he had an

James Clarkson, 1785-1867

Figure 2

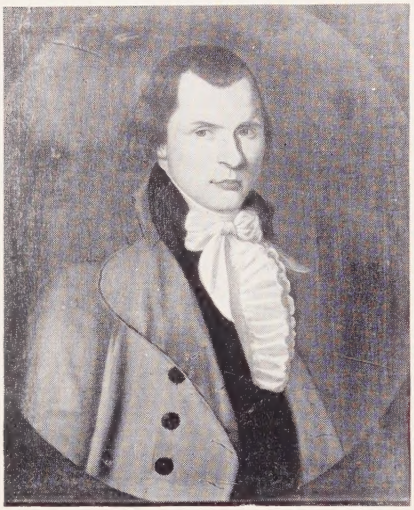


Figure 3

Asahel Bacon, 1764-1838

Figure 4

Hannah French (Mrs. Asahel Bacon), 1765-1833

artful and well controlled hand at a time when few people could even write. There was certainly artistic talent there. Richard senior was buried from Kings Chapel in 1768, aged 53. There is no record of the family before 1740. The notary might have come from England around 1740, bringing a family.

The earliest work of Richard Jennys is the mezzotint of the Reverend Jonathan Mayhew (1720-1766) which is signed "Richd Jennys Junr Pinxt & Fecit." His oil portrait of Mayhew is lost. The mezzotint shows the work of a mature artist who was perhaps trying mezzotint for the first time. The print, sold by Nathaniel Hurd, was advertised for sale at his shop in 1766. This is no youth's first attempt in artistic endeavor, like Copley's engraving of the Reverend Welsteed. The drawing is good and the artist had an understanding of face structure. It certainly shows more maturity and capability in these two things than the youthful Copley's in 1753. However, compared with such a magnificent mezzotint as the Pelham portrait of Cotton Mather, we see that Jennys has none of the training that Pelham had. Jennys' handling of the change from light to dark was not well done, as if the artist was unfamiliar with the tools of the medium and was only able to represent lights and darks and no half tones. The highlights are flat planes on dark. For instance, the contrast of dark to light below the eyes is abrupt, making them look as if the sitter had great pouches. The ridge along the nose is flat. The whole face shines with a greasy quality, which no engraver, master of his trade, would have let pass.

A mezzotint done from Copley's portrait of Nathaniel Hurd, attributed to Richard Jennys ("Jennings") has never been located, except in a 19th Century lithograph, illustrated in the *New England Magazine,* Boston, 1832. We mention this only because it gives us another glimpse of Richard and shows that

he may have been familiar with at least one of Copley's paintings. But why, we may ask, did not Jennys himself do a portrait of Hurd, for whom he did the Mayhew mezzotint?

We know that artists, good, bad and indifferent in the Pre-Revolutionary era, had a hard time of it in Boston. They did anything to supplement their meagre income from portraiture. Peter Pelham took in boarders, taught writing and arithmetic, even dancing. Richard Jennys evidently fared no better at painting. The complete lack of any of his portraits from the Boston area shows that either he was not in Boston when we assume he was, or we are ignorant of his early style and technique. There is a record of a Richard and Sarah (?) Jennys having a boy, Richard, born to them in Boston on December 28, 1771. In 1776, a Richard Jennys is listed as living in Ward 6, Boston, as Richard "Jennis." In 1777, he was dealing in dry goods. He was in the Directory as such until 1783. But these genealogical gleanings may have no connection with the artist.

The next clue to Richard's whereabouts is in the Charleston *South Carolina Weekly Gazette*, dated October 31, 1783. "Thursday last the ship Peggy & Polly, Capt. Cathcart, arrived here from Boston, with whom came passengers . . . Mr. Richard Jennys . . ." In the Supplement to the *South Carolina Gazette and General Advertizer*, November 1-4, 1783 and in the *Weekly Gazette* of October 3 and 8 and November 21, 1783, appears the following advertisement:

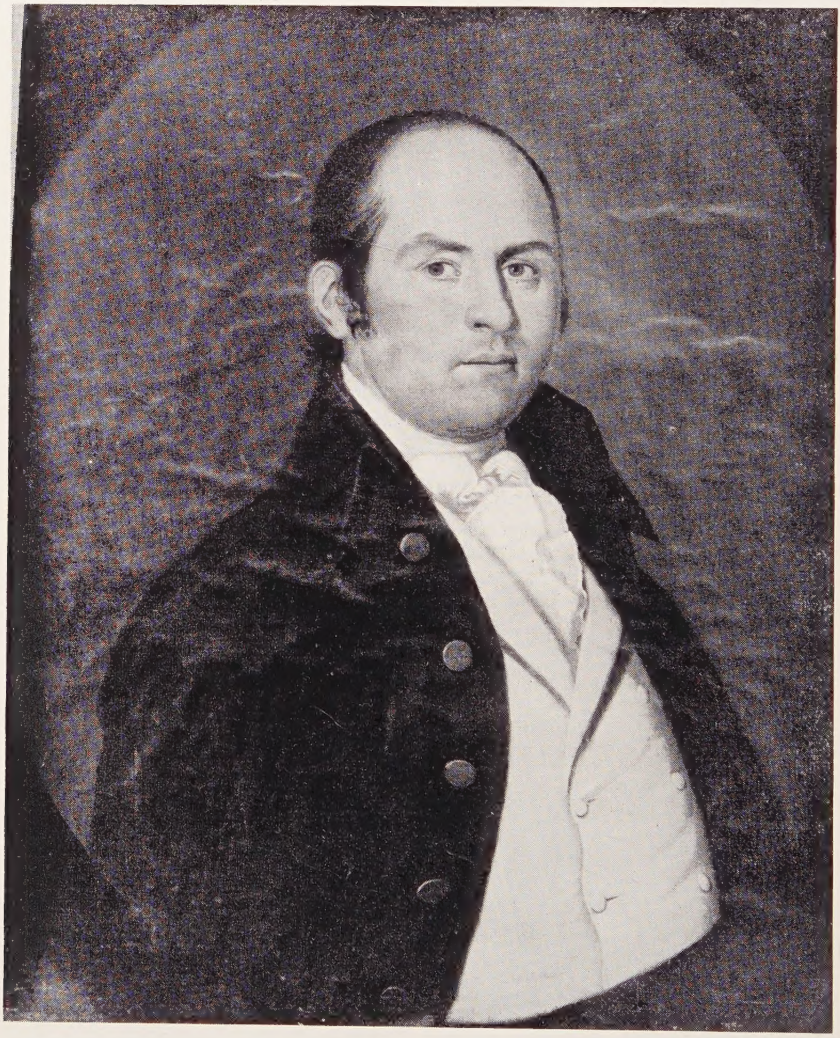
RICHARD JENNYS

Just arrived from the northward; begs leave to inform the Ladies and Gentlemen of this City and State, that he purposes following the business of

Figure 5

Figure 6

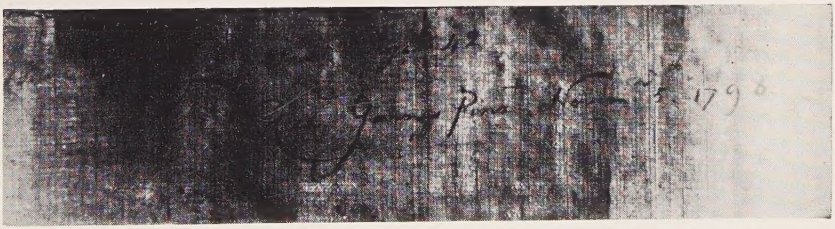
Charles Bacon, 1789-184?
Mary (sometimes Polly) Bacon, 1787-1869



Isaac Hawley, Jr., 1756-1839

Figure 7

Tamer ( ) (Mrs. Isaac Hawley, Jr.), 1767-1805
Figure 8



Facsimile of Richard Jennys signature on the back of painting of Isaac Hawley, Jr.
Figure 9

Unidentified Portrait

Figure 10

THE Subſcriber begs Leave to inform the Public, That he paints Portrait Pictures in large and in Miniature. From his long Practice he flatters himſelf he ſhall not fail to give Satisfaction to thoſe who may have any Commands in the way of his Profeſſion.

Alſo Chaile and other Painting done in the neateſt Manner.

N. B. He intends opening a School for the Purpoſe of inſtructing young Ladies and Gentlemen in the Art of Drawing and Painting Flowers, Birds, Landſcapes or Portraits. For Terms pleaſe to apply to him at Col. Worthington's, near the South-Eaſt Corner of the Green.

RICHARD JENNYS.

New-Haven, Nov. 20, 1792.

Newspaper advertisement, Connecticut Journal, *November 20, 1792*

Figure 11

PORTRAIT PAINTING

in all its branches; and as he has followed that business at the northward, and in the West-Indies, with considerable success, he flatters himself to be able to give satisfaction to all those who may think proper to make trial of his abilities. He may be heard of, and his terms known, by applying to Messrs, Cudworth, Waller and Co., at their Auction Room, Broad-street, no. 92

Then, for July 15, 22, August 2, 5, 12, 16, 19, 23 and 26, there appeared another advertisement in *The Gazette of the State of South Carolina:*

RICHARD JENNYS

Begs leave to acquaint the Gentlemen and Ladies of this City and State, that he continues the Business of PORTRAIT PAINTING; (chiefly in Miniature) at the house of Mr. Benjamin Cudworth, No. 3, Cumberland street Charleston."

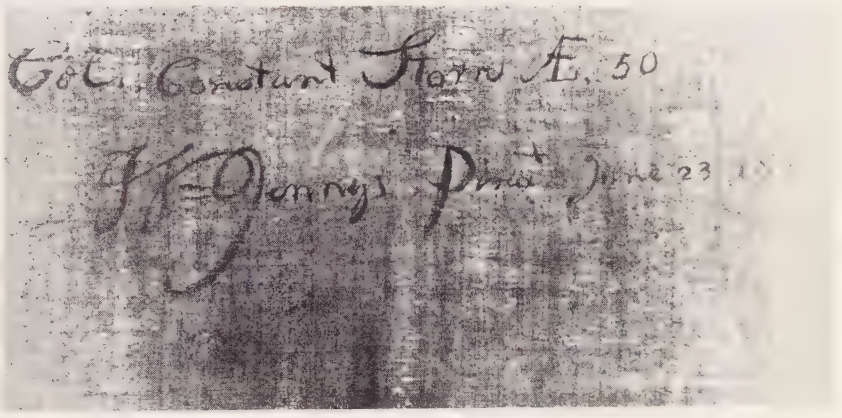


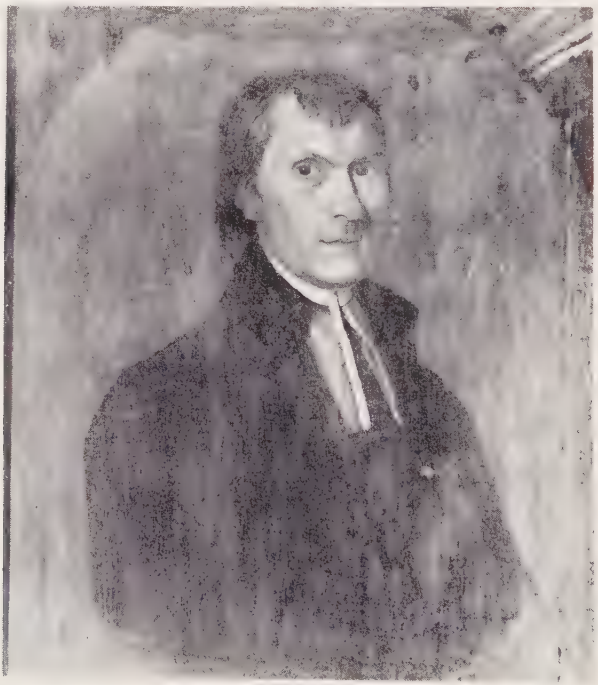
Figure 12

If he had just arrived from Boston, he must have been in the West Indies previous to 1783. From a will of a maternal great uncle, dated Newington Green, Middlesex, 1765, we know he had an aunt in Jamaica (British West Indies or Massachusetts?), Rebecca Jennys, who married Martin Armstrong. Both Richard and his aunt inherited money from David Coxe, brother of Richard's grandmother, and he may have gone there to settle or divide an annuity that was left to another aunt in England, which was to come to Richard and Mrs. Armstrong when she died. A thorough search by Mr. C. Bernard Lewis, Director of the Institute of Jamaica, reveals nothing of Richard Jennys or the Armstrongs. Again, is this the artist or another Richard? The Jennings family, which is the same name as Jennys, settled in Barbadoes. As early as 1695 a member of that family settled in Rhode Island. A Richard Jennys owned land in the Bahamas and Nassau. There was a prominent family

of Jennys in Portsmouth, New Hampshire, also connected with the English Coxes.

Richard Jennys was in South Carolina at least ten months, according to his advertisements, and he was reaching out into the state for business. Was he more successful doing "miniatures"? Mr. Sherman was unable to find any miniatures by Richard. The small portrait of Herman Ruggles (Figure 20) may very well be what he meant by miniature painting. Unless one was aware that these small portraits, unsigned, were by Richard, one would not attribute them to him. It is possible that some will be located in the near future. As in Boston, we find no paintings of his to exhibit from the South. Did he tour the Eastern seaboard? This exhibit should stimulate a search for his work.

We catch another glimpse of him, this time a more important one, as it brings him to Connecticut two years earlier than we had formerly known. [See Figure 11]. Though we have as yet to discover any of his portraits in New Haven, we may add a few facts to his biography. He announces that he does "chaise and other Painting in the neatest manner." An all around craftsman, he, in the tradition of all the rest of his artist contemporaries. He speaks of "his long Practise" which is encouraging for the student, the lack of his work to the contrary. And, most important of all, he intends to open a school for the "Purpose of instructing . . . in the Art of Drawing and Painting Flowers, Birds, Landscapes or Portraits." Who owns a Richard Jennys landscape?

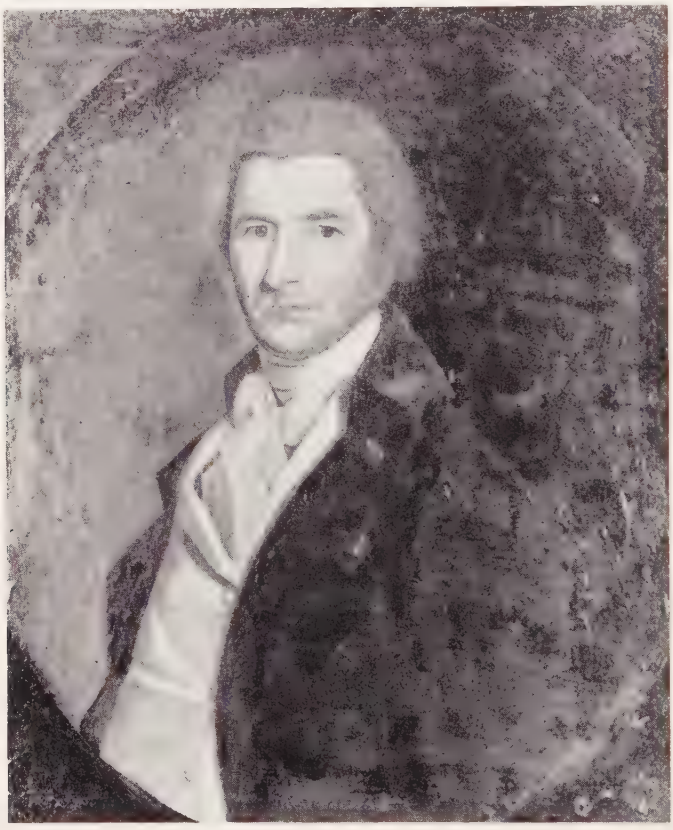


Reverend Noah Benedict, 1737-1813
Figure 13

Noah Bennet Benedict, 1771-1831
Figure 14

Richard Jennys in New Haven in the 1790s poses many questions and leads to all kinds of delightful speculation. The young Reuben Moulthrop had just married and settled in New Haven. There is a growing suspicion that he may have been influenced by one of the Jennyses. There are several large canvases found in New Haven by, as yet, unknowns. William Jennys did several heads of families in New Haven. There was activity aplenty in portraiture at this time as well as before and after. Was there enough interest in New Haven to have made it a center of an exchange of ideas among these itinerants? In the field of architecture the New Haven Green has a fine tradition of building. Year by year, more turns up about these early architects and painters and in one way or another, we are directed to New Haven. William Johnston painted in New Haven prior to the Revolution. Ralph Earl and Amos Doolittle collaborated on those first reportorial illustrations of the battles of Concord and Lexington, printed in New Haven in 1775.

The artistic activity in Hartford and environs indicates that it, too, was as prominent in this field as its sister city. The more we learn, the more it seems as if these itinerants knew each other, shared ideas and competed. It was not a literary exchange but a vocal one and therefore unrecorded; probably in local taverns, a passing of news of one who worked in the east to one who covered the western section by another who was more ambulatory than the



Timothy Taylor, 1756-1802
Figure 15

other two. That is why we have so few facts on which to base a complete story of painting in Connecticut—the portraits, a casual reference in a letter, a rare bill, a few advertisements and that is all.

This is true of all the itinerant craftsmen of the time, be they iron workers, master framers, weavers, potterers or engravers. Find one iron forge and one will discover that the man who built and ran it came from a town a hundred miles away that had an earlier iron industry. The men who invested in that iron business were interested in other forges. The trades had their grapevines and it is the problem of the researchers to "tune in" on these grapevines.

From 1794-1798, Richard painted in New Milford and neighboring towns. The some 11 portraits in oil which he did there (Sawitzky says he knew of about 30), are really all we have for a study of his work. Knowing that he came from Boston originally at a time when Copley, Greenwood, Trumbull and other painters were learning or practicing, one would suppose that Richard Jennys' paintings would reveal characteristics of these Boston artists. Such is not the case. There is nothing in these mature works of Richard to

show any affinity to them in his manner of painting. In fact, he was a far better draftsman than most of his Boston contemporaries—the early Copley, Greenwood, Badger and Feke.

However, Richard's work is in the American tradition. Though his ability and technique are different from the Boston men, his posing subjects within an oval is directly traceable to the engravings that Americans used as models, of which Richard's mezzotint of the Reverend Mr. Mayhew is a good example. His oils are directly derivative from these bust type engravings, just as much as the grand manner canvases of Copley, Greenwood and Feke are copies of the larger and more impressive engravings from England, plus the productions and copies of masters in Smibert's studio. The oval was very popular and every artist used it upon occasion, but it is by no means a way of attributing a work to a particular artist. Richard's realistic manner of painting is also an indication of a training or point of view of a craftsman who had some of the disciplined teaching required of an engraver. But why are there not more of his engravings as well as his early paintings known to us?

Richard Jennys must have been good at catching a likeness, for each individual is a very different character portrayal. The composition, that is setting the figure naturally on the canvas, is not always successful, especially with the females, though he was not as careless in this as William. It looks as if he had blocked in the head first, adding the caps later, so that the caps sometimes go to the top of the picture. He never depicted a person relaxed. Each stands with arms down tightly against the body, as if he were momentarily looking at one through an oval window and would pass by. Other than the clothing, there are never any incidentals, like flowers, books or backgrounds, except the printing over the two portraits of Colonel and Mrs. Samuel Canfield. Richard concentrated on the faces. In fact, the subtle lighting of the backgrounds emphasizes the faces bringing them into greater relief. These portraits are a marked contrast to the showy, large canvases done by Copley and Ralph Earl, but even Copley at times did a bust in an oval, such as those of Mr. and Mrs. Alexander Macwhorter and Mrs. William Coffin.

The greatest difference in the work of Copley and Richard Jennys is in the impasto. Copley was very painstaking and slow and the thickness of the paint is in marked contrast to Jennys, who was perhaps too economical with his paints. Even in the highlights the paint is not heavy, and in the half tones, where an artist can show colors brilliantly, the paint is thin. He changed to dark almost immediately, so much so that the paint has a dead quality, which may be due to the chemical deterioration of the pigments or agents in these areas. If we compare any signed Jennys with a similar Copley portrait, not considering technique but the appearance of the subject, there is not much chance of one confusing the proud and cultivated bearing of Copley's people with the more down to earth, rural quality of Jennys' Connecticut Yankees. This type of portrait, unmistakably descended from the engraved portraits that Peter Pelham did, is the work of a fairly sure draftsman trained as an engraver, competent, unshowy, realistic. In these rural productions, we see not so much a "Connecticut School" as a New England tradition following two lines of production—the simple, realistic, small bust-portrait and the large, grand and flattering picture with appropriate incidentals. And, like everything else in the arts and crafts in New England, these pictures are based on English prototypes.

Courtesy of the Pennsylvania Academy of The Fine Arts

Colonel Constant Storrs, 1752-1828

Figure 16

But realistic as Richard's portraits seem, they have dignity, a certain quality, perhaps a satisfied air, that is difficult to describe. Each picture is an individual with a Yankee's proudness of being a Yankee and not a lord of a manor. Undoubtedly men like Greenwood and Robert Feke, and particularly Ralph Earl and Winthrop Chandler, were convinced that they were painting realistically, but they did not have the technical talent to attain what they desired. Their pictures, while grand and impressive, are not admired so much for their likenesses as for their decorativeness and naivete.

The small paired portraits of husband and wife, the separate portraits of children, the oval, the intense stare, the "frozen" pose, the rather obvious underpainting, subdued use of color, sometimes careless drawing, concentration on the face, are all features that the Jennyses and many of the itinerant Federalist portraitists have in common. The people they painted might be said to have had similar tastes. Why did they sit to Richard Jennys rather than to Ralph Earl, who was in Litchfield and Fairfield Counties at the same time, doing his canvases in the "grand manner"? Was Earl a more flamboyant salesman? We are apt to be amused by Earl's attempts to represent the successful Federalists as counts and countesses, but we must remember that the people in rural areas had little critical conception of art and still less choice of artists. They were contented with what they could get. Where we may find the Earls engaging, the Jennyses, technically, are superior to Earl. But in their day, good or bad, each client was satisfied that what he had was the best.

Of Richard Jennys' style, it may be said he was enough master of his medium to represent the Yankees with candor and directness. Though atmosphere is lacking, the boldly modelled faces stand out well-rounded and plump. The paint is laid on easily over the under-painting, which gives them a fresh look. The palette is subdued, except for flesh tones. His people are healthy looking. Backgrounds are neutral but skillfully lighted or darkened in areas so that the outlines may be brought out to best advantage. Richard knew all the tricks of the trade, such as glazing and scumbling, in painting lace, silks and satins, but he also knew how to subdue everything so as not to detract from the face. He must have studied, or been taught, the finer points of painting, such as making the highlights on the near buttons hot, cooling them as they recede from the eye to give the proper illusion. Of the itinerants, from the three signed pictures which we know are by Richard, it is safe to say that he was perhaps the most skillful.

WILLIAM JENNYS

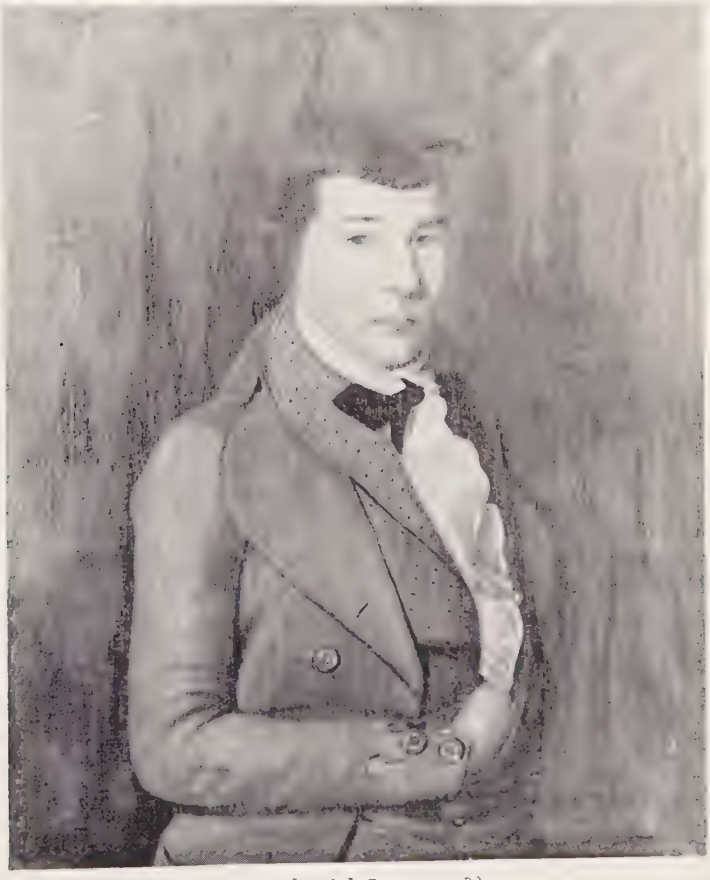
The confusion over the Jennyses has continued since about 1938 when the portraits of Colonel Constant Storrs and that of his wife were labelled as being by J. William Jennys, based on the documentation on the reverse of the Colonel's canvas. This was further substantiated by a mistake in the reading of the account book entry of Dr. William Stoddard Williams as "J" William Jennys. Quite naturally we have considered that there were three Jennyses. To add to the confusion, pictures attributed to J. William and William Jennys were considered to be quite different in style.

The first suspicion that J. William and William might be one and the same man occurred when it was discovered that Dr. Williams paid William,

not J. William, for the likeness of himself and his wife (see Figure 26). When Mr. Robert C. Vose, Jr., of the Vose Galleries, Boston, secured for this exhibit the portrait of James Clarkson (Figure 2) and the receipt for the same painting (Figure 1), signed by William Jennys, it was easy to see that one could misread the first part of the "W" for a "J". Was the signature on the Colonel Storrs portrait misread? There is no doubt that this is just what happened, if one will examine Figure 12.

We may certainly eliminate one Jennys by reexamining the documentary evidence. It now remains to fit the facts to the pictures themselves. Do we have here pictures that show two distinct hands? There are two styles of painting, but we hope that we can show that they may both be attributed to William, either as a slow change in his painting development, or by deliberate choice on his part.

This exhibition includes several canvases, hitherto attributed to J. William or William, that are new to the public. We have absolutely no biographical



{Nathaniel Lamson ?}
Figure 18

Asher Canfield, 1768-1840
Figure 19

Herman Ruggles, 1778-1859
Figure 20

material about William. Was he from England, perhaps a relation to Richard, who came to New England, as tradition of two families has it? Or was William the son of Richard, or perhaps a brother?

The former possibility—William, the son, painting with his father as apprentice—seems the most probable. Richard's known oil paintings came from the vicinity of New Milford in the 1790s. To date, we have a far greater quantity of William's portraits. The majority of them, from towns very close to New Milford, are also dated in the 1790s, with the exception of one portrait, Colonel Benjamin Simonds (Cover). William Jennys seems to have progressed slowly northward after 1800 into central Massachusetts, into Vermont, and across New Hampshire to Portsmouth. As he travelled, his painting style gradually changed.

William's work in the 1790s is close to Richard's. His pictures are within the same traditional bounds, showing many of the same characteristics.

If we compare the Hawley portraits by Richard with those of the Timothy Taylors by William, we may see that in 1798 William was still very close to Richard. The Taylors are not as well drawn, nor are the colors, especially the flesh tones, as fresh or clear as those of the Hawleys, but the poses are almost identical, and the clothes and the way they are composed are almost identical, woman for woman, man for man.

As close as the portraits are, if we examine the Bacon family (Figures 3, 4, 5 and 6) which are dated 1795, three years earlier, we find quite a difference. The sitters are posed stiffly and there is not much attempt at characterization. Compared with the two Benedicts (Figures 13 and 14) and Nathaniel Lamson (Figure 18). The noses are all very similar, as if he represented them the way he could, not the way they were. This is more in the nature of a formula to paint pleasant looking people. His greens and browns have an

artistic quality and are more "arty" than Richard's. He seems to have preferred certain colors and values in colors and painstakingly made his highlights thin, using his favorite greens, yellows and browns in the halftones, shading only slightly to dark. In Richard's painting, color is lost by increasing the area of darks in the cloths. There is nothing in these early pictures of William Jennys to suggest the very individualistic sculptural quality of his work after 1800. If he were trained by Richard, he would paint like Richard and not be likely to forget this training for some time. He may have been influenced by some other itinerant artist or artists, but by whom is useless conjecture at this time. Certainly William was experimenting.

After 1800 we find that William Jennys has developed a style of his own. The touchstone are the Colonel and Mrs. Storrs portraits of 1802, and to compare with them are Dr. and Mrs. Williams (1801) and Thomas Seymour. The term sculptural is the best term to describe them. His heads are well executed, sharp and clear, and give the impression of being done quickly. Gone is the heavy impasto. The underpainting is almost too apparent, giving the face a curious greenish caste which is relieved by the masterful way he brushed on the flesh tones of rose madder, straight and mixed with white, for halftones and highlights. His brush strokes are very apparent and the delineation of the features is so surely done that, in spite of very obvious mistakes in drawing, the portraits are exciting and alive, as if they might jump right out of the picture. In the treatment of the bodies, William was often careless. We find shoulders that drop alarmingly, and tube-like arms, both so poorly drawn that one wonders how he could have been as skillful with the features as he was. He was a good draftsman but made many mistakes, such as making one eye larger than the other. Mistakes and carelessness do not deny ability, nor do they detract from the effectiveness of William's canvases.

Jared Bostwick, 1787- ?
Figure 21

Betsey Ann Bostwick, 1792-1851
Figure 22

In 1801, William painted the Bancrofts; at least we attribute them to William. If they were by William, he reverted to his manner while under the influence of Richard. These pictures might have been done by Richard but they have been considerably retouched, so much so that it is difficult to draw a definite conclusion.

William may have developed an economical, quick method of painting portraits for people who did not want to pay too much, nor take time for one or two sittings. For those who wished something more carefully done, he could have done canvases like those of the Bancrofts or Colonel Simonds.

In contrasting William's style, it is as if, in his earliest years, he had adapted the idealistic elements of Richard, later making an abrupt change and developing a completely realistic approach to his painting. There is not the slightest flattery about his later work as far as characterization is concerned. In fact, in some portraits, William exaggerated character so that it is almost over-

Colonel Elisha Bostwick, 1748-1834
Figure 23

powering. With such powers of observation and sophisticated ability, one wonders why he was so lax about the rest of the anatomy. In his portraits, all that is shrewd and hard and tight lipped in the New England character is almost caricatured.

In the James Clarkson portrait there is the same tense, economical and brilliant brush work, but we find a difference in color and the brush strokes

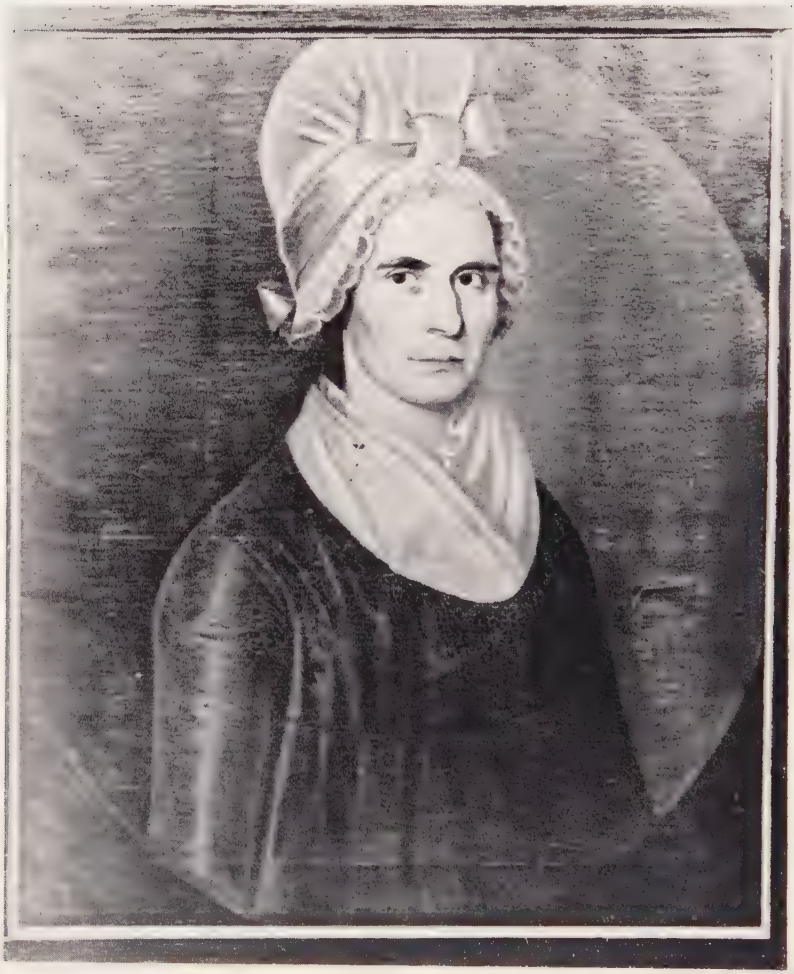
have been softened, probably with the fingers. Through the years from 1795, we see a revolutionary change in the painting of William Jennys. In his earlier years, he may have even worked on Richard's portraits, in the costuming, for instance, to pictures that closely resemble his master. For a while he did stiff, complementary pictures. Then, after 1800, he developed a startlingly unique style of his own which may have influenced such an artist as Matthew Prior.

William Jennys' work has been termed "primitive" on occasion, but this is a misjudgement. Brutally frank though he was, and careless, a close study of each head shows such a mastery of drawing with the brush and paint application, that one is almost tempted to say he is an American Franz Hals. He was limited, not so much by his own lack of ability, as by the paucity of art appreciation, stimulation and instruction in rural New England at the time when portrait painting was a craft. Within the traditional bounds of portraiture, that of the paired bust portraits of husband and wife, stiffly

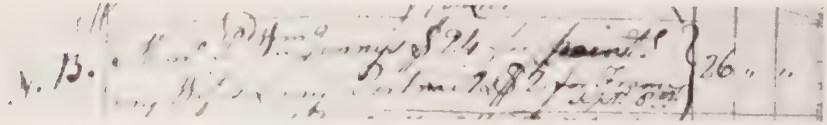
Betty Ferriss (Mrs. Elisha Bostwick), 1768-1834
Figure 24

posed in ovals, which were hung in the little-used parlors, he had no rival. 'Tis more the pity that William never painted George Washington and other top Americans although the result might have been hard to take. Of all the itinerant artists, one wonders what sort of man William Jennys was.

A check list of known paintings of these two itinerants will be published in a forthcoming *Bulletin* as well as any new information found as a result

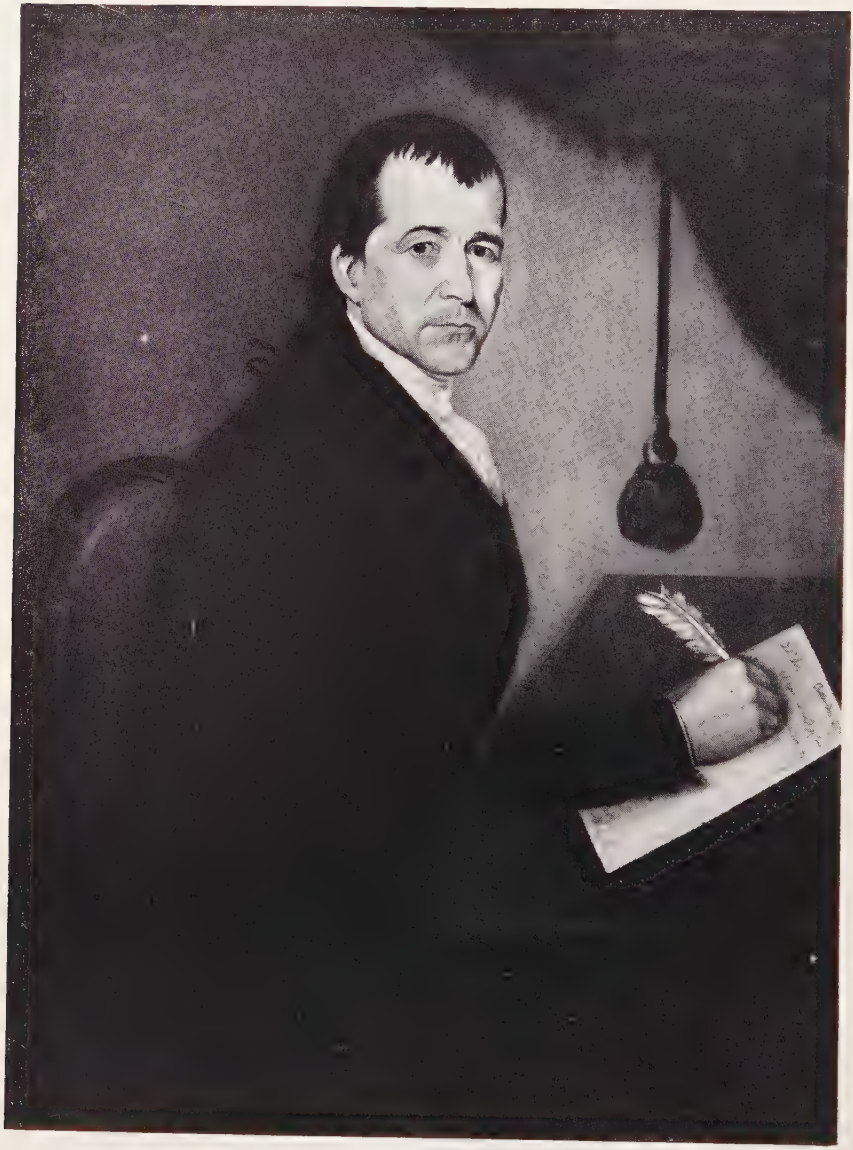


Mary Hoyt (Mrs. William Stoddard Williams), 1760-1821
Figure 25



Notation in the account book of Dr. William Stoddard Williams for paintings of himself and his wife by William Jennys, dated September 8th, 1801
Figure 26

Dr. William Stoddard Williams, 1762-1829
Figure 27



Cephas Smith, Jr., 1760-1815

Figure 28

Mary Gove (Mrs. Cephas Smith), *-1831*

Figure 29

John Bancroft, 1755-1811
Figure 30

of this exhibit. It is hoped that certain lines of genealogical research, now being pursued, may reveal pertinent biographical material.

In addition to the paintings already listed, we are grateful to the following for their loan of documentary items giving further evidence of the works of Richard, and William Jennys:

James Clarkson receipt, lent by Mr. and Mrs. James Andrew Clarkson, West Medford, Mass.

Miniature on ivory, artist unknown, of Mary Bacon, lent by The Litchfield Historical Society, Litchfield, Conn.

Portraits included in Richard and William Jennys exhibition, November, 1955 through January, 1956, The Connecticut Historical Society, Hartford, Conn.

ASAHEL BACON, 1764-1838. Asahel Bacon was a merchant in Woodbury and Roxbury, Connecticut. Portrait painted by William Jennys. 25 x 30 inches [Figure 3]. Relined. Lent by Bennett Preston, Bridgeport, Conn.

Elizabeth Holcomb (Mrs. John Bancroft), 1755-18 ?
Figure 31

HANNAH FRENCH (Mrs. Asahel Bacon), 1765-1833. Portrait painted by William Jennys. 25 7/16 x 30 inches [Figure 4]. Relined. Lent by Bennett Preston, Bridgeport, Conn.

CHARLES BACON, 1789-184?. Son of Asahel and Hannah (French) Bacon. Portrait painted by William Jennys. 25½ x 30½ inches [Figure 5]. Relined. Lent by Bennett Preston, Bridgeport, Conn.

MARY (sometimes Polly) BACON, 1787-1869. Portrait inscribed on reverse "W Jennys pinx 1795." Daughter of Asahel and Hannah (French) Bacon. 25¼ x 30¼ inches [Figure 6]. Relined. Lent by Bennett Preston, Bridgeport, Conn.

JOHN BANCROFT, 1755-1811. Portrait inscribed on reverse "John Bancroft, Feb^{y} 1801 Aged 45." John Bancroft was a Loyalist who remained in Westfield, Massachusetts. Portrait attributed to William Jennys. 25 x 30 inches [Figure 30]. Lent by The Western Hampden Historical Society in the Westfield Atheneum, Westfield, Mass.

ELIZABETH HOLCOMB (Mrs. John Bancroft), 1755-18 ?. Portrait inscribed on reverse "Eliz^{beth} Bancroft Feb^{y} 1801 aged 46." Portrait attributed to William Jennys. 25 x 30¼ inches [Figure 31]. Lent by The Western Hampden Historical Society in the Westfield Atheneum, Westfield, Mass.

REVEREND NOAH BENEDICT, 1737-1813. Reverend Noah Benedict was Pastor of the First Congregational Church, Woodbury, Connecticut, 1760-1813. Portrait attributed to William Jennys. 24¾ x 30 inches [Figure 13]. Lent by First Congregational Church, Woodbury, Conn.

Twin sons of Captain Uzziel Clark
Figure 32

NOAH BENNET BENEDICT, 1771-1831. Son of Reverend Noah and Rhoda (Bennet) Benedict. He was Judge of Probate 1805-1816, in Woodbury, Connecticut, and a member of the state House of Representatives for ten sessions, 1796-1827. Portrait attributed to William Jennys. 24¾ x 30 inches [Figure 14]. Lent by Court of Probate, District of Woodbury, Conn.

COLONEL ELISHA BOSTWICK, 1748-1834. A Revolutionary officer who served at Valley Forge, Colonel Bostwick was a close friend of Nathan Hale. After the war he was an active citizen of New Milford, serving as Town Clerk for 55 successive years. Portrait attributed to Richard Jennys. 20¼ x 27½ inches [Figure 23]. Rebacked. Lent by The New Milford Historical Society, New Milford, Conn.

BETTY FERRISS (Mrs. Elisha Bostwick), 1768-1834. Portrait attributed to Richard Jennys. 20¼ x 27¼ inches [Figure 24]. Rebacked. Lent by The New Milford Historical Society, New Milford, Conn.

The Reverend Jonathan Mayhew, 1720-1766
Figure 33

BETSEY ANN BOSTWICK, 1792-1851. Daughter of Colonel Elisha and Betty (Ferriss) Bostwick. Miniature portrait in oil attributed to Richard Jennys. 7¾ x 9⅞ [Figure 22]. Rebacked. Lent by The New Milford Historical Society, New Milford, Conn.

Elizabeth Cook (Mrs. Timothy Taylor), 1764-1834

Figure 34

JARED BOSTWICK, 1787- . Son of Colonel Elisha and Betty (Ferriss) Bostwick. Miniature portrait in oil attributed to Richard Jennys. 7¾ x 9⅞ inches [Figure 21]. Rebacked. Lent by The New Milford Historical Society, New Milford, Conn.

ASHER CANFIELD, 1768-1840. In business with his brother Ithamar, Asher Canfield was a merchant in New Milford, Connecticut, until 1794 when he removed to New York City. In 1820 he settled in Montevideo, Uruguay, as a cattle rancher. Miniature portrait in oil attributed to Richard Jennys. 11⅜ x 13⅛ inches [Figure 19]. Relined. Lent by The Litchfield Historical Society, Litchfield, Conn.

TWIN SONS OF CAPTAIN UZZIEL CLARK. Captain Clark was a wealthy sea captain and hotelkeeper in Sheffield, Massachusetts. John W. Clark settled in London, Ontario, and had a family. His twin brother, Henry L. Clark, removed to North Carolina and never married. Portrait attributed to Richard Jennys. 35⅞ x 23 inches [Figure 32]. Relined. Lent by Mrs. Ludlow Bull, Litchfield, Conn.

JAMES CLARKSON, 1785-1867. James Clarkson was a sea captain. He married Sophia Wheeler, November 24, 1810, in Newbury, Massachusetts. Portrait painted by William Jennys (see Figure 1). 25 x 30 inches [Figure 2]. Relined, modern stretchers. Lent by Mr. and Mrs. James Andrew Clarkson, West Medford, Mass.

ISAAC HAWLEY, JR., 1756-1839. Portrait inscribed on reverse "Isaac Hawley's portrait Aged 42 Rich Jennys pinx^{t} Novem^{r} 5th 1798." A prominent citizen of Brookfield, Connecticut, Isaac Hawley owned over 1000 acres of land. He was active in several business enterprises and, in 1807, built at his own expense the first bridge over the Housatonic. 24¼ x 29¾ inches [Figure 7]. Relined. Lent by Hanford MacNider, Mason City, Iowa.

TAMER ( ) (Mrs. Isaac Hawley, Jr.), 1767-1805. Portrait inscribed on reverse "Tamer Hawley. Aged 31. R.J. pinx^{t} 1798." 24½ x 29½ inches [Figure 8]. Relined. Lent by Hanford MacNider, Mason City, Iowa.

[NATHANIEL LAMSON ?]. Portrait attributed to William Jennys. 24¼ x 29⅞ inches [Figure 18]. Lent by Miss Frances B. Russell, courtesy of The Stratford Historical Society, Stratford, Conn.

THE REVEREND JONATHAN MAYHEW, 1720-1766. Mezzotint inscribed "The Rev Jonathan Mayhew D.D. Pastor of the West Church in Boston. Rich^{d} Jennys Jun^{r} pinx^{t} & Fecit. Printed & Sold by Nat. Hurd Engra^{r} on y^{e} Exchange." The painting by Richard Jennys, from which this mezzotint was taken, has never been located. 9¾ inches wide, 13¾ inches high [Figure 33]. Lent by The American Antiquarian Society, Worcester, Mass.

HERMAN RUGGLES, 1778-1859. Son of Captain Lazarus and Hannah (Bostwick) Ruggles. Herman Ruggles married Ellen McCoy of Newburgh, New York, and settled in New York City. A pair of portraits of his parents, by Richard Jennys, are in the Metropolitan Museum. Miniature portrait in oil attributed to Richard Jennys. 7½ x 9½ inches [Figure 20]. Rebacked. Lent by Mrs. Cornelia Boardman Aldridge, Wayne, Pa.

COLONEL BENJAMIN SIMONDS, 1726-1807. Portrait inscribed on reverse "W. Jennys, pinx^{t}, 1796." Col. Benjamin Simonds was a captive in the French and Indian War, and later became a tavernkeeper in Williamstown, Massachusetts. 25¼ x 30½ inches [Cover]. Rebacked and cradled, signature now covered. Lent by Arthur Bliss Perry, Milton Academy, Milton, Mass.

CEPHAS SMITH, JR., 1760-1815. Born in Suffield, Connecticut, Cephas Smith later removed to Rutland, Vermont where he became an eminent lawyer. Portrait attributed to William Jennys. [Figure 28]. Lent by Miss Harriet Chase, Providence, R.I.

MARY GOVE (Mrs. Cephas Smith), 1775-1831. Portrait attributed to William Jennys. [Figure 29]. Lent by Miss Harriet Chase, Providence, R.I.

COLONEL CONSTANT STORRS, 1752-1828. Portrait inscribed on reverse "Wm. Jennys, June 23, 1802. Aged 50" [See Figure 12]. Colonel Storrs was born in Mansfield, Connecticut. He removed to Lebanon, New Hampshire in 1780 where he remained his entire life, closely connected with town affairs. 24⅜ x 29¾ inches [Figure 16]. Lent by The Pennsylvania Academy of The Fine Arts, Philadelphia, Pa.

LUCINDA HOWE (Mrs. Constant Storrs), 1758-1839. Portrait painted by William Jennys. 24⅜ x 29¾ inches [Figure 17]. Lent by The Pennsylvania Academy of The Fine Arts, Philadelphia, Pa.

TIMOTHY TAYLOR, 1756-1802. Born in New Fairfield, Connecticut, Timothy Taylor removed to Danbury where he became a merchant. Portrait painted by William Jennys. 25¼ x 30 inches [Figure 15]. Rebacked. Lent by Mr. and Mrs. Timothy Taylor Merwin, Wilton, Conn.

ELIZABETH COOK (Mrs. Timothy Taylor), 1764-1834. Portrait inscribed in lower left hand corner "Will^{m} Jennys pinx^{t} 1798." 25¼ x 30 inches [Figure 34]. Relined. Lent by Mr. and Mrs. Timothy Taylor Merwin, Wilton, Conn.

UNIDENTIFIED PORTRAIT. The subject of this portrait is said to be Thomas Seymour (1735-1829), first Mayor of Hartford. Portrait attributed to William Jennys. 25 x 29 inches [Figure 10]. Relined, modern stretchers. Lent by Dr. and Mrs. Robert Mallory III, Rye, N.Y.

DR. WILLIAM STODDARD WILLIAMS, 1762-1829. Dr. Williams practiced medicine his entire life in Deerfield, Massachusetts. In 1800 he was elected a Fellow of the Massachusetts Medical Society, and in 1823 received the honorary degree of Doctor of Medicine from Williams College. Portrait painted by William Jennys (see Figure 26). [Figure 27]. Lent by Miss Elizabeth Fuller, Deerfield, Mass.

MARY HOYT (Mrs. William Stoddard Williams), 1760-1821. Portrait painted by William Jennys (see Figure 26). [Figure 25]. Lent by Miss Elizabeth Fuller, Deerfield, Mass.

Columbia University is preparing for publication a new and complete edition of the papers of Alexander Hamilton. The editors wish to locate any letters to or from Hamilton and any other Hamilton documents that are in private hands. If anyone possesses such documents or any information on their whereabouts and availability, please contact Executive Editor, Papers of Alexander Hamilton, Columbia University, New York 27, N.Y.

JUST PUBLISHED

Genealogy of the Mallorys of Virginia.

Hartford: The Connecticut Historical Society. 1955.

24 cm. illus. (plates). 65 pp. index.

The first portion of this volume contains a reprint from the *Virginia Magazine of History and Biography* concerning the early genealogy of the Mallorys in England and Virginia. The second part, compiled by Henry Reed Mallory from family records, brings the Mallorys of Virginia down to the present time.

The genealogical data only has been indexed. *Price $5.00*

Commencing November 1, 1955 the building will be open on normal schedule: Library, 9:30-5:30 daily except Sunday and holidays; Museum, 1:00-5:00.

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PORTRAITS OF RICHARD and WILLIAM JENNYS

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Started June, 1955

Gallery 2

NATHAN HALE, Commemorating the 200th Anniversary of the birth of Nathan Hale

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